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CIMS1010 | ARTH 1080 | COML 1230 | ENGL 0910

## World Film History to 1945

Fall 2023 :: TR 3:30 – 4:59 pm

**Instructor:** Hugo Salas

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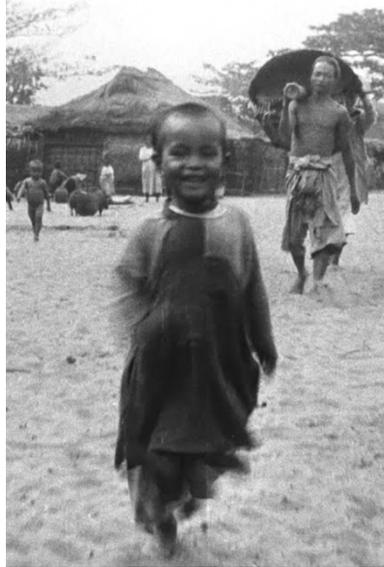
**Office hours:** TBD

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### TA:

**Humberto Morales Cruz ::** [humo@sas.upenn.edu](mailto:humo@sas.upenn.edu)

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### Course Description

This course surveys the history of world film from cinema's precursors to 1945. We will develop methods for analyzing film while examining the growth of film as an art, an industry, and a political instrument. The course begins with the emergence of film technology and early film audiences. We will then look at the rise of narrative film and the birth of Hollywood before turning to a number of national film industries that flourished after World War I, including French, Italian, Soviet, German, Japanese, and Latin American cinema. Along the way, we will look at different genres and topics including African-American independent film during the silent era, ethnographic and documentary film, censorship, and the coming of sound. We conclude with the transformation of several film industries into propaganda tools during World War II.

Focusing on some prominent films, we will introduce major currents and events in the history of world cinema, while keeping in mind that film history, while a relatively young discipline, is not a coherent, grand story that would account for all the developments, causes and consequences, but rather a diverse set of historical arguments. Exploring the evolution of cinema will mean recognizing differences in various film cultures but also understanding connections between various developments around the world. Placing films in a larger context in which they circulate, we will better understand social and cultural influence of films and their relation to wider issues in politics, culture, and art.

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## Goals

- Map important trends, movements, and stylistic changes in world film history in the first half of the twentieth century.
  - Acquire skills and conceptual frames inherent to film analysis.
  - Develop a critical understanding of cinema as an object of study, understanding that the kind of questions we pose to the movies inflects the answers we obtain from them.
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## Textbooks

No textbook is required for this class. Assigned readings will be made available to students through Canvas. However, checking general histories may result helpful sometimes. The following are recommended:

- David Cook. *A History of Narrative Film*. 4<sup>th</sup> edition. W. W. Norton & Company, 2004.
- Robert Sklar. *A World History of Film*. 2nd edition. New York: Abrams, 2002.
- Kristin Thompson and David Bordwell. *Film History: An Introduction*. 5<sup>th</sup> edition. McGraw Hill Higher Education, 2019.
- Weeler Winston Dixon and Gwendolyn Audrey Foster. *A Short History of Film*. Rutgers University Press, 2018.

## Screenings

There will be no official screenings arranged for the class. All the primary films for this class are available for streaming through the library streaming service (the links are accessible through Canvas as well), so you should have no difficulty accessing them. It is your responsibility to view the film *before* the class discussion and be prepared to talk about it.

## Course content, stressors, and student wellness

Cinema draws on the vast world for its material, and the films in this course contain the full range of that world. We are sensitive to the possibility that certain

types of images may be upsetting, but as this is different for each person, we encourage anyone in the class who is aware of being triggered by specific things to communicate with the instructors. Please also know that in this, as well as in other stressful situations, Penn has a wide range of support systems to help you navigate the challenges of student life. Many of them are listed [here](#). While the instructors of this course are not trained mental health professionals, we are happy to help you work out how to find the best help for yourself.

## Academic integrity

Students participating in this course agree to abide by Penn's Code of Academic Integrity: [http://www.upenn.edu/academicintegrity/ai\\_codeofacademicintegrity.html](http://www.upenn.edu/academicintegrity/ai_codeofacademicintegrity.html) Please read this document carefully. Students violating this code will be reported to the Office of Student Conduct. Plagiarism most often happens when students are struggling in a course. If you are struggling, please come to office hours early and often so that we can help you.

## Attendance and participation

Participation is a substantial part of your grade and is **extremely** important to your success. You are required to keep track of our Canvas site and review the week's course material. View the film(s), read the assigned material, and submit the assignments in a timely fashion. You should be ready to participate in our sessions with responses to the readings and the film. If you miss two or more classes because you're quarantining, please use Path@Penn to notify us, and be in touch with your TA about the next steps. If you miss more than 5 classes regardless of the reason, you should contact [Casenet](#).

## Class etiquette

- Come to class on time, and do not leave the classroom while class is in progress, unless necessary.
- Treat your peers, your TAs, and instructor with respect in your emails and other forms of communication. A certain level of formality is expected in your communication.
- Avoid doing other tasks while class is in session. Be present, active, and participate!
- To promote attentiveness and active participation, laptops, tablets, and other electronic devices **are not allowed in this class**. Exceptions may be granted on an individual basis according to accommodation needs, but students permitted to make use of electronic devices must seat on first row.
- Please have the courtesy to turn cell phones completely off before class begins—do not leave them on vibrate. The use of a cell phone in class will automatically affect your grade (see “class participation/attendance”).

## Grading

The final grade is based on the following 100-point scale:

Attendance and participation	20%
Viewing responses	20%
Written assignments	40%
Final Exam	20%

**Attendance and participation (20%)** Lecture attendance is **extremely** important in this course. To keep reading load at a minimum, lectures cover relevant histories, concepts, and interpretations not found in readings. You are expected to attend every lecture on time except for up to 2 automatically excused absences for sickness, mental health days, or unavoidable time conflicts. After that, each absence will count as one point less in this category. Make-up work will only be admitted **under certain circumstances**. Participation is defined narrowly as speaking up in lecture to answer or ask a question, offer a comment, help read a passage, etc. (TA will keep records.)

**Viewing Responses (20%)** Every week you will write a two or three paragraph response to the viewing question, as well as respond to another student's post. Post these responses on our Canvas discussion site (due each Thursday by 12 pm). Your responses should reflect not only that you have carefully watched the film, but also that you have thought about it and are able to articulate your thoughts using the knowledge/terminology learned in class. The posts are graded on a 0-3 scale. We are not looking for right or wrong answers, or grading the depth of analysis; rather, the goal is to demonstrate that you have seen the film(s) and put effort into articulating your thoughts.

**Written assignments (40%)** At the end of weeks 4 and 9 there will be a written activity specifically tailored to develop specific skills. The result would be a 1000 words essay, double spaced, 12 font Times New Roman, one-inch margins. Each activity counts as 20% of your final grade. These are due on **September 25** and **October 30**.

**Final exam (20%)** This is an in-person final exam, at the end of the semester. Date TBD.

## Scale

A	94-100	B-	80-83
A-	90-93	C+	77-80
B+	87-90	C	74-77
B	84-87	C-	70-73

## Schedule

### I THE CINEMATOGRAPH AND THE CINEMA OF ATTRACTIONS

#### TUESDAY 8-29 INTRODUCTION.

**Optional Reading** Helen Groth, "Moving Images: Nineteenth-Century Reading and Screen Practices", *Moving Images. Nineteenth-Century Reading and Screen Practices*.

#### THURSDAY 8-31 THE "INVENTION" OF THE CINEMATOGRAPH AND THE ARCHIVE.

**Watch** Lumière Brothers' films (see Canvas).

**Read** Kristin Thompson and David Bordwell, "The Invention and Early Years of the Cinema, 1880s-1904", *Film History: An Introduction*.  
Katherine Groo, "The Maison and Its Minor: Lumière(s), Film History, and the Early Archive", *Cinema Journal*.

#### TUESDAY 9-5 GEORGE MÉLIÈS: MISE-EN-SCÈNE AND ATTRACTIONS.

**Watch** George Méliès films (selection, see Canvas).

**Read** Edgard Morin, "The Cinema, the Airplane", *The Cinema or The Imaginary Man*.  
Tom Gunning, "The Cinema of Attractions: Early Film, Its Spectator, and the Avant-Garde"

#### THURSDAY 9-7 EDISON, STUDIOS AND ENTERTAINMENT

**Watch** Edison films (selection, see Canvas).

**Read** Marta Braun et al, "Introduction", *Beyond the Screen*.  
José Martí, "Coney Island", *Selected Writings*.

#### TUESDAY 9-12 THE NARRATIVIZATION OF FILM.

**Watch** *The Great Train Robbery*, dir.: Edwin S. Porter, USA, 1903, 12'.  
*Laughing Gas*, dir.: Edwin S. Porter, USA, 1907, 8'.  
*Falling Leaves*; dir.: Alice Guy-Blanché, 1912, 12'.

**Read** Kenneth J. Gergen, "Narrative, Moral Identity, and Historical Consciousness", *Nation, Identity and Historical Consciousness*, ed. Jürgen Straub.

#### THURSDAY 9-14 ATTRACTIONS, INTERMEDIALITY, SPECTACLE.

**Watch** *Cabiria*, dir.: Giovanni Pastrone, Italy, 1914.

**Read** Bernhard Kuhn, "The Operatics of *Cabiria* (1914): Intermediality in Early Italian Cinema", *Nineteenth Century Theatre and Film*.  
Edna Duffy and Maurizia Boscagli, "Giovani Patrone's *Cabiria*, Gesture, Modernism", *A Modernist Cinema*, ed. Scott W. Klein and Michael Valdez.

## 2 THE CONSOLIDATION OF NARRATIVE OF CINEMA

### TUESDAY 9-19 NARRATIVE AND THE RISE OF FEATURE FILMS.

**Watch** *The Musketeers of Pig Alley*, dir.: David W. Griffith, 1912, 17'.  
*Suspense*; dir.: Lois Weber, 1913, 10'

**Read** David Bordwell, "Story causality and motivation", *The Classical Hollywood Cinema*, ed. Bordwell, Staiger and Thompson.  
Kristin Thompson, "The continuity system", *The Classical Hollywood Cinema: Film Style and Mode of Production to 1960*, ed. David Bordwell et al.

### THURSDAY 9-21 CONSOLIDATION OF THE FEATURE FILM.

**Watch** *The Cheat*, dir.: Cecil B. DeMille, 1914, 59'.

**Read** Noël Burch, "The Motionless Voyage: Constitution of the Ubiquitous Subject",  
*Life to Those Shadows*.

Daisuke Miyao, "A Star Is Born: The Transnational Success of *The Cheat* and its Race and Gender Politics", *Sessue Hayakawa. Silent Cinema and Transnational Stardom*.

### TUESDAY 9-26 AFRICAN AMERICAN CINEMA

**Watch** *Within Our Gates*, dir.: Oscar Micheaux, USA, 1920, 79'.

**Read** Jacqueline Stewart, "'We Were Never Immigrants': Oscar Micheaux and the Reconstruction of Black American Identity", *Migrating to the Movies: Cinema and Black Urban Modernity*.

### THURSDAY 9-28 SLAPSTICK

**Watch** *Sherlock Jr.*, dir.: Buster Keaton, USA, 1924, 45'.

**Read** Donald Crafton, "Pie and Chase: Gag. Spectacle and Narrative in Slapstick",  
*Classical Hollywood Comedy*.

## 3 OTHER AESTHETICS

### TUESDAY 10-3 GERMAN EXPRESSIONISM

**Watch** [no required viewing]

**Read** Kristin Thompson and David Bordwell, "Germany in the 1920s", *Film History: An Introduction*.

Lotte Eisner, "The Predisposition towards Expressionism," *The Haunted Screen*.

#### THURSDAY 10-5 GERMAN EXPRESSIONISM

**Watch** *Das Cabinet des Dr. Caligari* [The Cabinet of Dr. Caligari], dir.: Robert Wiene, Germany, 1920, 74'.

**Read** Siegfried Kracauer, "Caligari," *From Caligari to Hitler*.

Thomas Elsaesser, "Caligari's Family: expressionism, Frame Tales and Master-Narratives," *Weimar Cinema and After: Germany's Historical Imagination*.

#### TUESDAY 10-10 DOCUMENTARY

**Watch** *Nanook of the North*, dir.: Robert J. Flaherty, USA, 1922, 79'.

**Read** John Grierson, "First Principles of Documentary".

Fatimah Rony, "Taxidermy and Romantic Ethnography: Robert Flaherty's Nanook of the North", *The Third Eye: Race, cinema, and Ethnographic Spectacle*.

**ENJOY THE FALL BREAK!!!**

#### TUESDAY 10-17 SOVIET THEORY OF MONTAGE

**Watch** *Броненосец «Потёмкин»* (Battleship Potemkin), dir.: Sergei Eisenstein, USSR, 1925, 75'.

**Read** Kristin Thompson and David Bordwell, "Soviet Cinema in the 1920s", *Film History: An Introduction*.

Vance Kepley Jr. "Mr. Kuleshov in the Land of the Modernists", *The Red Screen: Politics, Society, Art in Soviet Cinema*, ed. Anna Lawton.

Sergei Eisenstein, "The Cinematographic Principle and the Ideogram" and "The Dialectical Approach to Film Form", *Film Form*.

#### THURSDAY 10-19 A REFLEXIVE APPROACH TO RECORDING

**Watch** *Человек с киноаппаратом* (Man with a Movie Camera), dir.: Dziga Vertov, USSR, 1929, 68'.

**Read** Dziga Vertov, "We: Variant of a Manifesto" and "The Birth of Kino-Eye," *Kino-Eye: The Writings of Dziga Vertov*, ed. Annette Michelson.

#### TUESDAY 10-24 FILM AND ARTS

**Watch** [no required viewing]

**Read** Riccioto Canudo, "Manifesto of the Seven Arts".

Walter Benjamin, "The Work of Art in the Age of its Technological Reproducibility", **excerpt**.

Theodor W. Adorno and Max Horkheimer, "The Culture Industry: Enlightenment as Mass Deception" **excerpt**, *Dialectic of Enlightenment*.

#### THURSDAY 10-26 SURREALISM

**Watch** *La coquille et le clergyman* (The Seashell and the Clergyman), dir.: Germaine Dulac, France, 1928, 40'.

*Un Chien andalou* (An Andalousian Dog), dir.: Luis Buñuel, France, 1929, 21'.

**Read** Tami Williams, "La Coquille et le clergyman (1927)", *Germaine Dulac*.  
Germaine Dulac, "The Music of Silence", *Red Velvet Seat*, ed. Antonia Lant.  
André Breton, "Manifesto of Surrealism", *Manifestoes of Surrealism*.

#### 4 SYNCHRONOUS SOUND AND STUDIO SYSTEM(S)

#### TUESDAY 10-31 THE INTRODUCTION OF SYNCHRONOUS SOUND.

**Watch** [no required viewing]

**Read** Paul Grainge, Mark Jancovich, and Sharon Monteith. "The Rise of the Studios and the Coming of Sound", *Film Histories: An Introduction and Reader*.  
Eisenstein, Pudovkin and Alexandrov, "A Statement on Sound", *Film Manifestos and Global Cinema Cultures: A Critical Anthology*, ed. By Scott MacKenzie.  
Charles Chaplin, "A Rejection of the Talkies", *Film Manifestos and Global Cinema Cultures: A Critical Anthology*, ed. By Scott MacKenzie.

#### THURSDAY 11-2 CONTAINING A "DANGEROUS" BUSINESS

**Watch** *Merrily We Go to Hell*; dir.: Dorothy Arzner, USA, 1932, 83'.

**Read** Thomas Doherty, "On the Cusp of Classical Hollywood Cinema", *Pre-Code Hollywood*.

Chloé Nurik, "50 Shades of Film Censorship: Gender Bias From the Hays Code to MPAA Ratings", *Communication Culture & Critique*.

"The Motion Picture Production Code of 1930"; Doherty, *Pre-Code Hollywood*.

#### TUESDAY 11-7 THE STUDIO SYSTEM

**Watch** [no required viewing]

**Read** Ronny Regev, "Introduction", *Working in Hollywood: How the Studio System Turned Creativity into Labor*.

Staiger, Janet. "The Hollywood mode of production: its conditions of existence," *The Classical Hollywood Cinema*, ed. Bordwell, Staiger and Thompson.

#### THURSDAY 11-9 THE STAR SYSTEM

**Watch** *Stella Dallas*, dir.: King Vidor, USA, 1937, 106'.

**Read** Richard Dyer, "Part One: Stars as a Social Phenomenon", *Stars*.  
Christine Gledhill, "Introduction", *Stardom: Industry of Desire*.

**TUESDAY 11-14 STUDIOS FOR PEDAGOGICAL CINEMA**

**Watch** *Bikaner*, Secrets of India series, England, 1934, 8'.

*War In the Trees*, Secrets of Nature series, England, 1931, 8'.

**Read** Priya Jaikumar, "Disciplinary: Indian Towns in British Geography Classrooms",  
*Where Histories Reside: India as Filmed Space*.

**THURSDAY 11-16 LATIN AMERICA**

**Watch** *El compadre Mendoza* (Godfather Mendoza), dir.: Fernando de Fuentes, México, 1934, 85'.

**Read** Paul Schroeder Rodríguez, "Transition to Sound", *Latin American Cinema: A Comparative History*.

Paul Grainge, Mark Jancovich, and Sharon Monteith. "Competing with Hollywood: National Film Industries Outside Hollywood", *Film Histories*.

**TUESDAY 11-21 JAPAN.**

**Watch** 戸田家の兄妹 (Toda-ke no kyodai; Brothers and Sisters of the Toda Family), dir.: Yasujirō Ozu, Japan, 1941, 106'.

**Read** Yomota Inuhiko, "Introduction," *What is Japanese Cinema? A History*.

Joseph L. Anderson, "Spoken Silents in the Japanese Cinema, Essay on the Necessity of Katsuben".

**TUESDAY 11-28 EXPLORING THE CLASSICAL BOUNDARIES**

**Watch** *Citizen Kane*, dir.: Orson Welles, USA, 1941, 119'.

**Read** [no required reading]

**THURSDAY 11-30 OUTSIDE THE STUDIOS: EXPERIMENTAL FILMMAKING**

**Watch** *Meshes of the Afternoon*, dir.: Maya Deren and A. Hammid, USA, 1943, 14'.

*Fireworks*, dir.: Kenneth Anger, USA, 1947, 15'.

**Read** Maya Deren, "Magic is New", *Red Velvet Seat*, ed. Antonia Lant.

Bill Nichols, "Introduction", *Maya Deren and the American Avant-Garde*.

Alice Hutchinson, "Kenneth Anger: Courting Anger", *After All*.

**TUESDAY 12-5 CINEMA AND STATE(S)**

**Watch** *The Nazis Strike*, dir.: Frank Capra (uncredited), USA, 1943, 41'.

*Casablanca*, dir.: Michael Curtiz, 1942, 102'.

**Read** Gregory Frame, "Between 'Information' and 'Inspiration'. The Office of War Information, Frank Capra's *Why We Fight* series and US World War II propaganda", *The Routledge Companion to Cinema and Politics*.

Alan Sennett, "Play It Again, Uncle Sam: *Casablanca* & US Foreign Policy", *Journal of Popular Film & Television*.

**THURSDAY 12-7 REVIEW FOR FINAL EXAM**

## CIMS 1010 at a glance

<b>1: THE CINEMATOGRAH AND CINEMA OF ATTRACTIONS</b>		
<b>Day</b>	T 8-29	R 8-31
<b>Topic</b>	Introduction	The "Invention"
<b>Watch</b>		<i>Lumière Brothers' Films Selection.</i>
<b>Read</b>		1. Thompson and Bordwell, "The Invention and Early Years of the Cinema". 2. Groo, "The Maison and Its Minor".
<b>Optional</b>	Groth, "Moving Images: Nineteenth-Century Reading and Screen Practices"	

<b>Day</b>	T 9-5	R 9-7
<b>Topic</b>	Méliès: Mise-en-scène and Attractions	Edison, Studios and Entertainment
<b>Watch</b>	<i>Georges Méliès Films Selection.</i>	<i>Edison's Films Selection.</i>
<b>Read</b>	1. Morin, "The Cinema, the Airplane". 2. Gunning, "The Cinema of Attractions".	1. Braun, "Introduction". 2. Fatimah Rony, "Taxidermy..."
<b>To do</b>		<b>VR 1</b>

<b>Day</b>	T 9-12	R 9-14
<b>Topic</b>	The Narrativization of Film	Attractions, Intermediality, Spectacle
<b>Watch</b>	1. <i>The Great Train Robbery</i> . 12' 2. <i>Laughing Gas</i> . 8' 3. <i>Falling Leaves</i> . 12'	<i>Cabiria</i> . 148'
<b>Read</b>	Gergen, "Narrative, Moral Identity and Historical Consciousness".	1. Kuhn, "The Operatics of Cabiria". 2. Duffy and Boscagli, "Giovani Patrone's <i>Cabiria</i> ".
<b>To do</b>		<b>VR 2</b>

<b>UNIT 2: CONSOLIDATION OF NARRATIVE CINEMA</b>		
<b>Day</b>	T 9-19	R 9-21
<b>Topic</b>	Narrative and the Rise of Feature Films	Consolidation of the Feature Film
<b>Watch</b>	1. <i>The Musketeers of Pig Alley</i> . 17' 2. <i>Suspense</i> . 10'	<i>The Cheat</i> . 59'
<b>Read</b>	1. Bordwell, "Story causality and motivation". 2. Thompson, "The continuity system".	1. Burch, "The Motionless Voyage". 2. Miyao, "A Star is Born".
<b>To do</b>		<b>VR 3</b>

**MONDAY 9-25, 5 PM. WRITTEN ASSIGNMENT 1 DUE DATE (submit through Canvas)**

<b>Day</b>	<b>T 9-26</b>	<b>THURS R 9-28</b>
<b>Topic</b>	African American Cinema	Slapstick
<b>Watch</b>	<i>Within Our Gates</i> , 79'	<i>Sherlock Jr.</i> 45'
<b>Read</b>	Stewart, "We Were Never Immigrants".	Crafton, "Pie and Chase".
<b>To do</b>		<b>VR 4</b>

<b>UNIT 3: OTHER AESTHETICS</b>		
<b>Day</b>	<b>T 10-3</b>	<b>R 10-5</b>
<b>Topic</b>	German Expressionism	German Expressionism
<b>Watch</b>		<i>Das Cabinet des Dr. Caligari</i> . 74'
<b>Read</b>	1. Thompson and B., "Germany in 1920s". 2. Eisner, "The Predisposition towards..."	1. Kracauer, "Caligari." 2. Elsaesser, "Caligari's Family..."
<b>To do</b>		<b>VR 5</b>

<b>Day</b>	<b>T 10-10</b>	<b>R 10-12</b>
<b>Topic</b>	Documentary Film	<b>FALL BREAK</b>
<b>Watch</b>	<i>Nanook of the North</i> . 79'	
<b>Read</b>	1. Grierson, "First Principles of Documentary" 2. Rony, "Taxidermy"	
<b>To do</b>		

<b>Day</b>	<b>T 10-17</b>	<b>R 10-19</b>
<b>Topic</b>	Soviet Theory of Montage	A Reflexive Approach
<b>Watch</b>	Броненосец «Потёмкин» (Battleship Potemkin), 75'.	Человек с киноаппаратом (Man with a Movie Camera). 68'
<b>Read</b>	1. Kopley, "Mr. Kuleshov in the Land..." 2. Eisenstein, "The Cinematographic Principle" and "The Dialectical Approach". 3. Thompson and Bordwell, "Soviet Cinema."	Vertov, "We: Variant of a Manifesto".
<b>To do</b>		<b>VR 6</b>

<b>Day</b>	<b>T 10-24</b>	<b>R 10-26</b>
<b>Topic</b>	Film & Arts	Surrealism
<b>Watch</b>		1. <i>La Coquille et le clergyman</i> . 40' 2. <i>Un Chien andalou</i> . 21'
<b>Read</b>	1. Braun et al, "Introduction". 2. Kracauer, "The Mass Ornament". 3. Martí, "Coney Island".	1. Tami Williams, "La Coquille... (1927)". 2. Germaine Dulac, "The Music of Silence." 3. André Breton, "Manifesto of Surrealism."
<b>To do</b>		<b>VR 6</b>

**MONDAY 10-30, 5 PM. WRITTEN ASSIGNMENT 2 DUE DATE (submit through Canvas)**

**4: SYNCHRONOUS SOUND AND STUDIO SYSTEM(S)**

<b>Day</b>	<b>T 10-31</b>	<b>R 11-2</b>
<b>Topic</b>	The introduction of synchronous sound	Containing a "dangerous" business
<b>Watch</b>		<i>Merrily We Go to Hell</i> . 83'
<b>Read</b>	1. Grainge et al, "The Rise of the Studios". 2. Eisenstein et al "A Statement on Sound". 3. Chaplin, "A Rejection of the Talkies".	1. Doherty, "On the Cusp of Classical..." 2. Nurik, "50 Shades of Film Censorship". 3. "The Motion Picture Production Code".
<b>To do</b>		<b>VR 7</b>

<b>Day</b>	<b>T 11-7</b>	<b>R 11-9</b>
<b>Topic</b>	The Studio System	The Star System
<b>Watch</b>		<i>Stella Dallas</i> . 106'
<b>Read</b>	1. Regev, "Introduction". 2. Adorno and Horkheimer, "The Culture Industry".	1. Dyer, "Stars as a Social Phenomenon". 2. Gledhill, "Introduction".
<b>To do</b>		<b>VR 8</b>

<b>Day</b>	<b>T 11-14</b>	<b>R 11-16</b>
<b>Topic</b>	Studios for Pedagogical Cinema	Latin America
<b>Watch</b>	1. <i>Bikaner</i> . 8' 2. <i>War in the Trees</i> . 8'	<i>El compadre Mendoza</i> (Godfather Mendoza). 85'
<b>Read</b>	1. Canudo, "Manifesto of the Seven Arts". 2. Nagib and Jerslev, "Introduction".	1. Schroeder Rodríguez, "Transition to Sound". 2. Grainge et al, "Competing with Hollywood".
<b>To do</b>		<b>VR 9</b>

<b>Day</b>	T 11-21	R 11-23
<b>Topic</b>	Japan	<b>HAPPY THANKSGIVING</b>
<b>Watch</b>	<i>戸田家の兄妹 (Toda-ke no kyodai; Brothers and Sisters of the Toda Family)</i> . 106'	
<b>Read</b>	1. Yomota Inuhiko, "Introduction." 2. Joseph L. Anderson, "Spoken Silents in the Japanese Cinema".	
<b>To do</b>		

<b>Day</b>	T 11-28	R 11-30
<b>Topic</b>	Exploring the Classical Boundaries	Experimental Filmmaking
<b>Watch</b>	<i>Citizen Kane</i> . 119'	1. <i>Meshes of the Afternoon</i> . 14' 2. <i>Fireworks</i> . 15'
<b>Read</b>		1. Deren, "Magic is New". 2. Nichols, "Introduction". 3. Hutchinson, "Kenneth Anger".
<b>To do</b>		<b>VR 10</b>

<b>Day</b>	T 12-5	R 12-7
<b>Topic</b>	Cinema and State(s)	<b>REVIEW FOR FINAL EXAM</b>
<b>Watch</b>	1. <i>The Nazi Strike</i> . 41' 2. <i>Casablanca</i> . 102'	
<b>Read</b>	Frame, "Between Information and Inspiration".	
<b>To do</b>		